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Müller, *Ged.*, i, 81 (*Die Umkehr*),

Ja, und wenn die Engel einst mich führen
Aus dem Grabe nach dem Paradies,
Seh'ich erst vor seinen goldnen Thüren
Weit und breit mich um nach ihr gewisz.

Wenn sie meine Augen nicht erblicken,
Kehr'ich um und schaue nicht hinein,
Will ins enge, dunkle Grab mich drücken
Und verschlafen alle Freud' und Pein.

Egeria, p. 11 (*Versi Quadernari* 1),

Mira che bel sereno, che belle stelle!
Quest' è la notte a rubar le zitelle;
E chi ruba le zitelle non è ladro,
Si chiama un giovanetto innamorato.

Müller, *Ged.*, ii, 29,

Sieh, sieh, wie scheint der Mond so wunderhelle!
Wie ist die Nacht rings um mich her so stille!
Nichts hör'ich als das Klopfen meines Herzens.

Das ist recht eine Nacht für warme Liebe!
Das ist recht eine Nacht zum Mädchenraube!
So möcht'ich fort mit meinem Liebchen ziehen!

Und wer ein Mädchen raubt, der ist kein Räuber,
Nein, heiszt ihn einen wackern Buhler lieber!
Was meinst denn du dazu, mein holdes Bräutchen?

Egeria, p. 11 (*Versi Quadernari* 2),

Oh rondinella, che per arto[7] vole,
Eh cala abbasso e scorta[8] due parole,
E cava una penna alle tue ale;
Ti scriverò una lettera al mio amore.

Müller, *Ged.*, i, 43 (*Seefahrers Abschied*),

Die du fliegst in hohen Lüften,
Kleine Schwalbe, komm herab,
Weil ich dir ein Wort im stillen
Unten zu vertrauen hab'!
Sollst mir eine Feder schenken
Aus den schwarzen Flügeln dein,
Will an meine Liebe schreiben:
Herz, es musz geschieden sein.

Egeria, p. 13 (*Sestine*),

Bella ragazza, che ti chiami Nina,
Sempre Ninetta ti voglio chiamare.
Coll' acqua che ti lavi ogni mattina,
Ti prego, Nina mia, non la buttare;
Che se la butti, ci nasce una spina,
Ci nasce una rosetta tanto cara.

Müller, *Ged.*, ii, 28 (*Rosensamen*),

Ich ging vorüber heut an deinem Fenster
Und zankte mit dem dichten grünen Ginster,
Der dich vor meinen Blicken ganz versteckte.

Da sah ich, wie aus dem Gesträuch geschwinde
Heraus sich streckten deine weiszen Hände
Und Wasser niedertroff von ihren Fingern.

Wie gern hätt' ich ein Tröpfchen aufgefangen!
Doch alle hat die Erde gleich verschlungen,
Und morgen werden Rosen aus ihr wachsen.

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THE LEGEND OF JOSEPH'S BONES IN OLD AND MIDDLE ENGLISH.

IN the prayer of Judas, *Elene* 725 and following, occur these somewhat puzzling lines.

7 Per alto voli. 8 Ascolta due p.

Swā ðū gehȳrdest þone hālgan wer
Moyses on meðle, þā ðū mihta God
geȳwdest þām eorle on þā æðelan tīd,
under beorhhliðe, bān Iōsephes,
swā ic þē, etc. *Elene*, 785 f.

This passage has no original in the Bible, where there is no account of God's showing Moses the bones of Joseph in any special manner, or of any prayer such as is implied in *þū gehȳrdest*. Its immediate source for Cynewulf was the Elene legend, as the following clauses from the Latin and Greek versions show: *et sicut exaudisti famulum tuum Moysen, et ostendisti ei ossa patris nostri Ioseph: καὶ ἀνέδειξας τὰ ὀστᾶ τοῦ ἀδελφοῦ ἡμῶν Ἰωσὴφ ὄντα ἐν κρυπτῷ*. The latter is especially important, since *under beorhhliðe* clearly has its original in *ἐν κρυπτῷ*.[1] Whether the ultimate origin of the legend was known to the English poet is uncertain, but the extra-biblical story is still worthy of a note.[2]

It may naturally be asked whether there are any other references to the same legend in our older literature, and fortunately the Middle English *Genesis and Exodus* has a notable use of the story regarding the bones of Joseph. It occurs at lines 3179 to 3182, which read as follows:

Almost redi was here fare;
Moyses biðogt him ful gare
of ðat ðe is kin haveð sworen,
Iosepes bones sulen ben boren.
Oc ðe Nil[3] haved so wide spiled
ðat his grave is ðor under hiled.
On an gold gad ðe name God
is graven, and leid upon ðe flod;
Moyses it folwede ðider it flet,
and stod ðor ðe grave under let.
Ðor he dolven, and haven sogt
and funden, and haven upbrogt
ðe bones ut of ðe erðe wroken,
summe hole and summe broken.[4]

The Middle English *Genesis and Exodus* is known to be founded upon the *Historia Scholastica* of Petrus Comestor who died in 1189, and this passage has its original in the following sentences of that work:

1 This has appearently escaped notice. It is not mentioned by Glöde (*Cynewulf's Elene und ihre Quelle*, 1897, and *Anglia* 9, 271), by Zupitza (*Elene*, third ed. 1888), or by Holder (*Inventio Sanctæ Crucis*, 1889).

2 Holder gives the brief reference *Elle Haddebarim Rabba*, sect. Sot. Charabara; *De Vita et Morte Mosis*, Hamb. 1714: and *Gilberti Gaulmini Notarum*, 11, ch. 2. This I discovered only after writing the above, and in any case the fuller explanation is necessary.

3 Kolbing in *Englische Studien* 3, 273 ff., proposed this reading, instead of *a.l* in Morris's edition of *Genesis and Exodus*, owing to the Latin original. I am also informed that there is no reference to the *hail* in any Talmudic version of the story.

4 Morris, Early English Text Society 7, 90–91, slightly modified as to punctuation and capitals. No allusion to the legend of Joseph's bones occurs in the version of the Elene story printed in *Legends of the Holy Rood* by Morris, E. E. T. S. 46., or in Napier's *Legend of the Cross*, *Ibid.*, 103.

"Factum est autem ut Nilus, præter solitum, adhuc inundaret terram in qua erat sepulcrum Joseph. Tenebantur autem juramento asportare ossa ejus. Tulit Moyses scriptum in lamina aurea nomen Domini tetragrammata, quæ superposita aquæ supernatavit usque dum veniens staret supra ubi erat sepulcrum. Et effodientes sustulerunt ossa quæ sublata leguntur eis prophetasse forte de difficultate itineris."—Migne, *Petrologia* 198, 1155.

But while the *Genesis and Exodus* furnishes an interesting parallel to the lines in *Elene*, the origin of this extension of the scripture account is still unexplained. A hint of the true explanation comes from S. Baring-Gould's *Legends of the Patriarchs and Prophets*, in which the story is given at length and referred to the *Talmud*. But in Baring-Gould, as in the Middle English poem, the story of the golden rod is emphasized, while there is no mention of this, or of the Nile, in *Elene*. Besides, the use of *under beorhhliðe* in the latter would seem to be peculiarly inappropriate to the Nile story. These differences led me to consult Dr. M. Meilziner, Professor of Talmud in the Hebrew Union College of Cincinnati, as to that practically inaccessible book of Hebrew Literature, and his letters clear up both passages completely. From these it seems that there are two forms of the legend of Joseph's bones in the *Talmud* itself, and a later variation of the story in a work akin to it. The substance of the Talmudic versions is as follows. In both Moses, when unable to find the bones of Joseph, calls together the elders of Israel, and at last gets trace of the lost relics. The two versions here separate however. According to one, Moses was told that the bones were sunk in the bottom of the Nile but, at his prayer that they should be shown him, the coffin rose to the surface of the river. According to the other, Joseph's coffin was hidden away in the royal sepulchre, among the sarcophagi of the kings, and Moses did not know which it was. He prayed, and the coffin of Joseph moved out from among the other sarcophagi by some miraculous power.

There is nothing in the Latin version of the Elene legend to indicate which of these two forms of the story was in the writer's mind. But in the English poem the words *under beorhhliðe*, based on the Greek as we have seen, are significant as probably referring to the sepulchre of the second version. Not only could they scarcely be a part of the Nile story, but there is nothing to preclude such a meaning as 'slope or side of the burial-mound, or sepulche' for *beorhhliðe*, since *beorh* frequently means 'burial-mound'. It is not impossible that Cynewulf himself knew something of the original souce of the story, for some knowledge of Talmudic lore in this early time is also shown by *Beowulf* 107-114, in which Grendel and similar monsters are referred to as descendents of Cain—an unmistakable Talmudic tradition.[5] In any case, the *Talmud* was very early studied by Christian scholars as throwing light upon obscure passages in the scriptures.

While the Talmudic legends sufficiently explain the passage in *Elene*, they throw no light upon the story of the golden rod in the Middle English *Genesis and Ezodus*. This part of the story originated, not in the *Talmud* itself, but in the *Pesikta*, a homiletical treatise supposed to have been composed in the seventh century. In this work there is added to the former story,

"and some say that Moses wrote the ineffable name of God on a potsherd which he threw into the Nile, whereupon the coffin floated."

Of the intervening steps from the potsherd to the golden rod (lamina aurea), which floated upon the water, I have no knowledge, but it is easy to believe the one little more than a gradual development from the other.

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ON THE TITLE AND SUBTITLE OF MOLIÈRE'S MISANTHROPE.

IT is a question of some interest why Molière gave the title of *Misanthrope* to what a majority of the best critics now regard as his greatest masterpiece.[1] A great probability exists that such was not his original intention. It seems that the poet, while at work on the piece, suffering greatly from the injustice of others, was insensibly led to exaggerate the misanthropical features of his hero, so that finally this title suggested itself to him as the most appropriate.

In the 'privilège' which he obtained in 1666 we find, beside *le Misanthrope*, the additional title: *L'Atrabilaire amoureux*.

5 Bouterwek first pointed this out in *Biblische Dichtungen* I, cxi, and in *Germania* I, 401. Compare also Bugge, Paul and Braune's *Beiträge* 12, 79.

1 "To witness a performance of the *Misanthrope*, says Ed. Thierry, is to be in the presence of the seventeenth century, imperishable in the immortality of the masterpiece of its masterpieces." See *The Moliériste*, 1883, p. 180.